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DVD MAGAZINE
Animation, VFX and motion graphics for design and advertising

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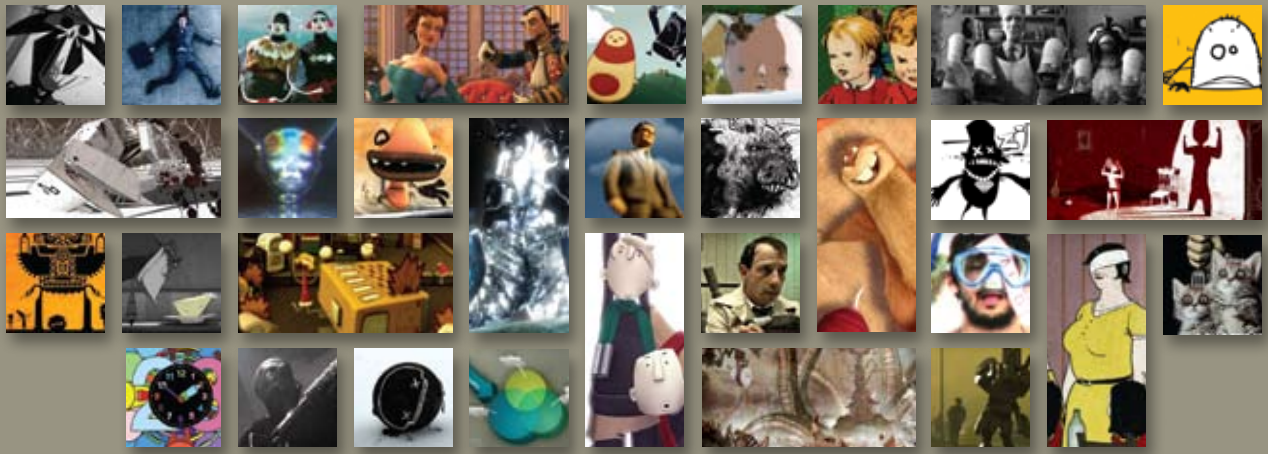
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DVD MAGAZINE 63

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I have no proof of this but I feel certain 2009 was not actually a complete year. Possibly – as with breakfast cereal and potato chips – the contents (days in this case) have settled during shipping and the package just appears less than full. But I suspect not.

Please email me immediately if you have ideas on why 2010 is suddenly staring us in the face when last month there were still thousands of shopping days left on the calendar.

Alas, the space/time continuum refuses to take back my defective 2009 without a receipt, and so, in the spirit of playing along with this conspiracy I will indeed wish you and yours the happiest of holidays and most prosperous of new years from all of us at Stash (even though it will mean oodles of therapy down the line).

Want proof of just how widespread and insidious this accelerated-time subterfuge is? A couple of months ago we found illustrator/designer Chris Piascik through the Society6 site and invited him to fill the DVD case wrap with anything his talented little heart desired. So, the deadline arrives; what does he submit? A Christmas theme. In the middle of summer!

Anyway. Not sure why I bother. You're all probably in on it too.

Stephen Price
Editor
New York, Dec. 2009
sp@stashmedia.tv

DJ HERO
GAME TITLES 1:55

Client:
ACTIVISION
FREESTYLE GAMES

Director:
MARCO PUIG

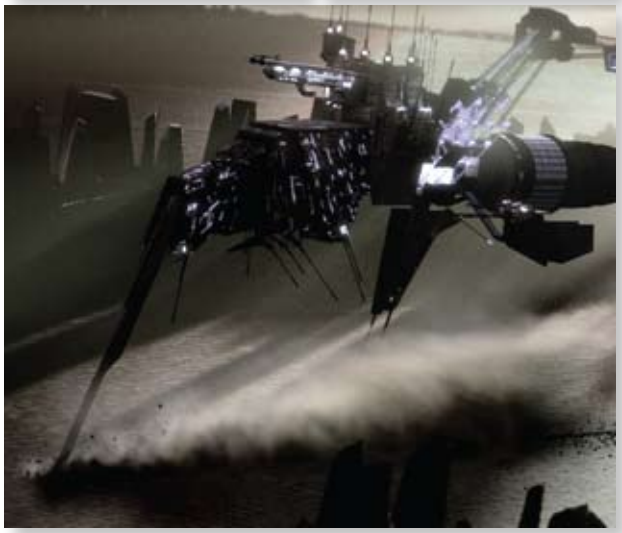
Production:
FRAMESTORE
WARP FILMS

Animation:
FRAMESTORE
www.framestore.com

London's Framestore brought in Warp films director Marco Puig to help visualize the title animation for Freestyle Games' DJ Hero. The massive project, which the studio calls "part photo-real, part hyper-real and part nod to game play," required a team of 25 3D artists working for six weeks to complete 76 complex HD shots – the final scene includes 4,800 individual dancers.







For Warp Films
Director: Marco Puig
Producer: Diarmid Scrimshaw
Editor: Simon Hargood

For Framestore
VFX super: Diarmid Harrison Murray
EP: Simon Whalley
Digital producer: Mike Woods
Sr producer: Sarah Hiddlestone
Animation leads:
Nicklas Andersson, Mike Mellor
FX lead: Martin Aufinger
Rigging/cloth: James Healy
Lead modeling: Alexander Doyle
Animation: Alexander Damm, Andrew Silke, Fredrik Lindbom, Santi Colomo, Tomas Tjernberg
Technical direction: Dan Seddon, Henry Vanerbeek, James Healy, Jamie Stewart, Mary Swinnerton, Michele Fabbro, Mikael Widegren, Oliver Fergusson Taylor, Adrian Lee, Paul Denhard, Paul Jones, Pol Chanthasartratsarmee, Richard Coley, Rhys Pugh, Drago Stefan, Robert Kolbeins
Composite: Russell Dodgson, Adam Rowland

Sound: Pepper Sound

Toolkit
Maya, Houdini, Nuke

KERRY LOWLOW "MOUSE"
TVC :40

Agency:
FALLON

Director:
DOM&NIC

Production:
OUTSIDER

Animation/VFX:
MPC
www.moving-picture.com



MPC break out their arsenal of proprietary CG tools to create and orchestrate this furry CG hero and 50,000 mouse traps. For instance: To achieve the tidal wave of snapping mouse traps, the London studio wrote a series of event-based simulation scripts to automatically trigger the traps based on incoming collisions. Maya was used for animation with in-house tool "Furtility" grooming the fur and RenderMan and Tickle for the rendering.

Outsider directors dom&nic: "In the first part of the spot the mouse had to feel very naturalistic, instinctive and cautious as it attempted to pass through the traps, while in the second part the mouse had to become a super stunt-mouse, jumping spinning and avoiding death by the closest margin. We gave the 3D team a real mouse as a pet to get them inspired and a couple of wooden traps and after three months of hard work and creative collaboration they gave us screen magic."

The 2D team worked with Nuke on shots rendered at over 8K to allow the directors optimum control over virtual 2D camera moves in post.

For Fallon
Producer: Jo Charlesworth
Creative: Tony Miller, Gary Anderson
DoP: John Lynch

For Outsider
EP: John Madsen
Editor: Struan Clay

For MPC
Producer: Louisa Cartwright
VFX supers: Jake Mengers, Stephen Newbold
3D VFX: Ashley Bernes, Tim Civil, Kuldip Dail, Ahmed Garraph, Stefan Gerstheimer, Mark Harrison, Andrea Kozakova, Jake Mengers, Jakub Krompolc, Jorge Montiel Meurer, Wayne Simmons, James Wilson
2D VFX: Kelly Bruce, Greg Howe-Davies, Stephen Newbold, Fabio Zaveti
Matte-painting: James Bailey, Adam Leary, Charlotte Tyson
Telecine: Jean-Clement Soret

Toolkit
Maya, Nuke, MPC's PAPI and Furtility, Pixar's RenderMan, Tickle, PFTrack, boujou

MICHELIN "EVIL GAS PUMP" TVC :30

Agency:
TBWA\CHIAT\DAY, NEW YORK

Director:
PSYOP

Production:
PSYOP

Animation:
PSYOP
www.psyop.tv

The Michelin man (aka Bibendum) gets an action-packed tune-up from the Psyop team headed by CDs Marie Hyon and Marco Spier.

The complex thirty-second adventure produced with TBWA\Chiat\Day New York, is the centerpiece of a campaign rolling out across 55 countries on TV, in print and online. The U.S. campaign launch also features the official Michelin man Facebook page and a dedicated YouTube channel.

For TBWA\Chiat\Day, New York
Chairman/CCO: Mark Figliulo
ACD/AD: Anthony DeCarolis
ACD/copy: Erik Fahrenkopf
EP media arts: Matt Bijarchi
Director of broadcast production: Ozzie Spenningsby
Sr producer: Jason Souter





For Psyop
CDs: Marie Hyon and Marco Spier
EP: Lucia Grillo
Sr producer: Lydia Holness
Producer: Lisa Munoz
Lead designers: Anh Vu, Helen Choi
Designers: Kitty Lin, Jaye Kim, Ben Chan, Pete Sickbert-Bennett
Lead TD: Tony Barbieri
Lead CG animator: Pat Porter
CG animators: Gooshun Wang, Royce Wesley, Kevin Phelps, Michael Shin, Angelo Collazo, Russ Wooton
Lead lighting TD: Anthony Patti
CG lighters: Cody Chen, Szymon Weglarski, Helen Choi, Jeff Chavez
CG modelers: Soo Hee Han, Tom Cushwa, Rie Ito, Tony Jung, Dan Fine
CG rigging: Goo-shun Wang, Stanley Llin, Jordan Blit
FX TD: Miguel Salek
FX: Jonah Friedman
Lead compositor: Jason Conradt
Compositors: Manu Gaulot, Gabriel Regentin
Editor: Cass Vanini

For Sound Lounge
Sound engineer: Philip Loeb
Sound designer: Marshall Grupp

Music/composer: Human

Toolkit
Maya, Photoshop, Illustrator, After Effects, ZBrush, Mudbox, Thinking Particles

TARGET "ART EXPANDS"
Branded film :60

Agency:
CATALYST

Directors:
JORY HULL
LIMORE SHUR

Animation/VFX:
EYEBALL
www.eyeballnyc.com

Eyeball's third project for Target's "Art for All" video installation series (seen on giant LED screens outside the Staples Center in LA) finds the NY studio's founder and CD Limor Shur sculpting the Momix dance troupe into a vibrant, abstracted branding exercise.

"Target approached us with Momix in mind and a well-thought-out storyboard," said Shur, the son of a choreographer. "We held a workshop at the Momix studio, a converted barn in Connecticut, to shape the storyline for the spot."

The Eyeball team captured compositions with digital still and video cameras then modified them to fit their shot selections. The final footage of the dancers was filmed in 35mm against greenscreen with the CG origami elements created in 3ds Max.









For Target
Group creative manager: Connie Soteropulos
Group manager, media production: Mark Bennett
Producer: Barth Ward

For Catalyst
Director of client services: Betsy Treinen
CD: Shannon Pettini

For Eyeball
Directors: Jory Hull, Limore Shur
DP: Joe Arcidiciaono
Producer: Jenn Pearlman
Chief creative: Limore Shur
Creative partner: Hyejin Hwang
CD: Jory Hull
EP: Mike Sullo
Producer: Allison Pickard
Editor: Tom Downs
CG director: Carl Mok
CG modeling & animation: Anthony Jones, Jin Yu
Animaton/composite: Neil Stuber, Johan Wiberg, Mauricio Leon
2D Design: David Pocull
Rotoscoping: Ghazia Jalal

For Momix
Artistic director/choreographer: Moses Pendleton
Associate director: Cynthia Quinn
Agent/president, CAMI spectrum: Margaret Selby

Toolkit
3ds Max, After Effects, Final Cut

VASELINE SHEER INFUSION: AMAZING MOISTURE (EPIC LAUNCH) TVC :60

Agency:
BARTLE BOGLE HEGARTY, NEW YORK

Director:
NOAM MURRO

Production:
BISCUIT FILMWORKS

VFX:
CARBON VFX
www.carbonvfx.com

BBH NY and director Noam Murro dangle 15 Australian acrobats from a massive human-powered pulley system in one of the world's largest stages then drop them through acres of pristine punctured fabric. The finished piece is no doubt the most arful and eleagnt moisturizer commercial in the history of television. NY design and VFX studio Carbon handled the Flame work.

Watch Behind the Scenes on the DVD.





For Bartle Bogle Hegarty, New York
CCO: Kevin Roddy
Group CD: Todd Riddle
AD: Maja Fernqvist
AD/copy: Joakim Saul
HOB: Lisa Setten
Sr producer: Julian Katz

For Biscuit Filmworks
Director: Noam Murro
DP: Simon Duggan
Sr EP: Shawn Lacy
EP: Colleen O'Donnell
Line producer: Jay Veal

For Carbon VFX
Lead Flame: Kieran Walsh
EP: Frank Devlin

For The Whitehouse
Editor: Russell Icke

For The Mill NY
Colorist: Fergus McCall

For AudioEngine
Audio engineer: Tom Goldblatt
Music: Peer Gynt Suite No.1 – Anitra's Dance

IBCC "EXCUSES"
TVC :90

Agency:
OGILVY, SAO PAULO

Director:
RICK THIELE

Production:
BLACKNAIL PICTURES

Animation:
BLACKNAIL PICTURES
www.blacknail-pictures.com









Working under their BlackNail banner, London VFX artists Rick Thiele and Mario Ucci labored evenings after their day jobs (at The Mill and MPC respectively) to help Ogilvy, Sao Paulo raise awareness of breast cancer.

Director Rick Thiele: "The brief was to create a microscopic/scientific view of the excuses women give for not doing the breast cancer self-exam. Forming from cells, those phrases would then become an amalgam of excuses and the origin of the tumor.

"A challenging bit was the way the cells would blend in and out on each other and having to deal with millions of particles reacting with each other and pulsing in the many different streams of fluids inside the body.

"It would have been impossible to finish this film using our home machines so the help of a company was essential. It was very hard to find this company but when we asked Passion Pictures, it took literally one day for them to set up a project for us in their server and give us the keys to the studio. For this level of support and confidence we will forever be grateful."

For Ogilvy, Sao Paulo
ADs: Fernando Reis, Guilherme Nobrega (Ruivo!)
Copy: Marcelo Padoca
Head of art: Denis Kakazu
CDs: Anselmo Ramos, Fred Saldanha

For BlackNail Pictures
Director/Editor: Rick Thiele
DoP: Mario Ucci

Sound: Dr. DD/Bonde Fumegante

Toolkit
Premiere, XSI, Shake, Digital Fusion, After Effects

ADIDAS "IT'S ON ME FOR WE"
TVC :45

Agency:
180 LOS ANGELES

Director:
PATRICK MURPHY

Production:
ELASTIC

VFX:
ELASTIC
A52
www.elastic.tv
www.a52.com

With a strict two-hour window to shoot each athlete, director Patrick Murphy and the Elastic/a52 team decided less would be more. "To allow us to get what we wanted on the compressed schedule, we used only three camera positions for the whole shoot. By shooting with the RED camera in 3K, we were able to adjust the framing of players in post and thereby make it feel like we'd moved the camera. The layering of the players was done in Flame, along with adding the regulation lines of the basketball court."



For 180 Los Angeles
Ex CD: William Gelner
CDs Gavin Milner, Grant Holland
AD: Erwin Federizo
Copy: Tom Hamling, Amir Farhang
Ex producer/managing partner: Peter Cline
Sr producer: David Emery

For Elastic
Director: Patrick Murphy
DP: Jeff Cronenweth
EP: Jennifer Sofio Hall
Line producer: Annie Johnson

For Rock Paper Scissors
Editor: Jon Hopp
EPs: Linda Carlson, Carol Lynn Weaver
Producer: Mike Goble

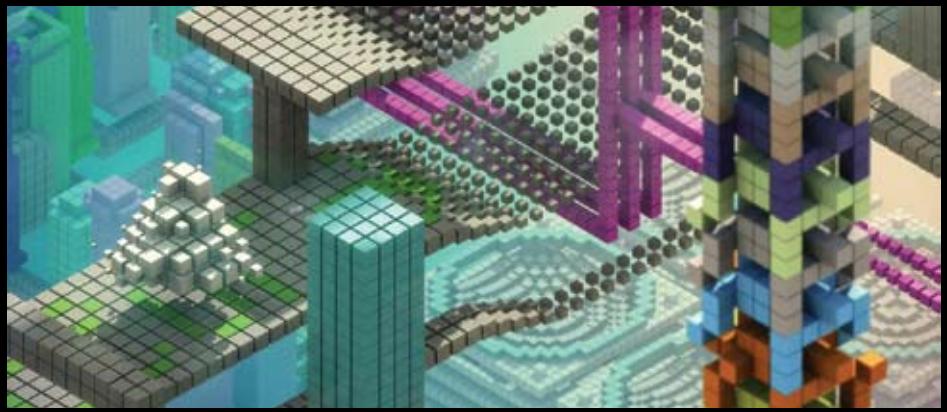
For a52
VFX super: Patrick Murphy
Lead Flame: Stefan Gaillot
Post producer: Sarah Haynes
EP: Jennifer Sofio Hall

For LIME Studios
Mixer: Rohan Young

For Squeak E Clean Productions, Los Angeles
"It's On Me for We"
by Brian Watters

Toolkit
Flame





MTV EUROPE MUSIC AWARDS 2009
Broadcast design x 2

Client:
MTV/MILAN DESIGN STUDIO

Director:
KAY TENNEMANN

Production/Animation
PARASOL ISLAND
www.parasol-island.com

How do you work references to the 20th anniversary of the fall of the Berlin Wall into the graphics for a fun and festive music awards show? Claudio Weber, at Parasol Island in Düsseldorf says their solution was to use eyecandy "to achieve a metaphoric and abstract approach while making a statement about freedom and against cultural and ethnic division." Schedule: five months.

For Parasol Island
EP: Philip Hansen
Producers: Viola Habermehl, Melanie West
Director: Kay Tennemann
3D: Kay Tennemann
Compositing: Kay Tennemann, Denis Reva, Tom Miller

Music and sound: Jonathan Wulfes

Toolkit
Cinema 4D, Fusion, After Effects

SONY "MACHO QUE SE RESPETA"
Broadcast design :60 (montage)

Client:
SONY ENTERTAINMENT TELEVISION LATIN AMERICA

Director:
VLADIMIR MIHALKOV

Production:
TOTUMA COMMUNICATIONS + DESIGN

Animation:
TOTUMA COMMUNICATIONS + DESIGN
www.totuma.net

Hubert Reinfeld, creative director at the Totuma studio in Harbor Islands, Florida: "Sony decided to split their programming between feminine and masculine audiences, assigning them specific days of the week. 'Macho que se respeta' became a franchise fully oriented to their male audience.

We never thought the idea of graphically representing 'piss all over the toilet' was gonna go through client approval but on the contrary, they loved it." Seen across 35 countries in Latin America and the Caribbean. Schedule: two months.



For Sony Entertainment Television Latin America.
Art/CD station: Andrea Ayala
Sr designer: Juan Pablo Valdivieso

For Totuma communications + design
Director: Vladimir Mihalkov
ADs: Cristina Briceño, Marcos Medvedov
Producer: Pedro González
TD: Manuel Piña
Design: Andreina Diaz, Glenis Dias, Fabiana Daly, Nicomedes Zuloaga, Marcos Medvedov
Animation: Marcos Medvedov, Glenis Dias, Marcos Andrade, Manuel Piña, Fabiana Daly, Nicomedes Zuloaga

Toolkit
Illustrator, Photoshop, After Effects, Maya

COMMUNITY "COOTIE CATCHER"
Title sequence :28

Clients:
KRASNOFF FOSTER ENTERTAINMENT / SONY PICTURES TELEVISION

Directors:
RUSSO BROTHERS

Animation/VFX:
SAROFSKY CORP.
SPEAKEASY FX
www.sarofsky.com
www.speakeasyfx.com

LA/CHI designco Sarofsky Corp. team up with New Jersy's SpeakeasyFX to open a new NBC comedy series.

Erin Sarofsky, owner and CD of Sarofsky Corp.: "The brief was simple: They wanted a main title that captured the tone of the show – irreverent and light. For this reason we landed on the cootie catcher as the perfect paper canvas to display the credits, surrounded by doodles unique to each character.

We knew getting signoff on illustrations with enough time to shoot and edit would be impossible so we chose to create it in 3D and shot plates of the library.



The main goal was to get the texture of the paper super realistic. We wanted to leave people wondering if it was CG or stop motion." Schedule: one month.

For Krasnoff Foster Entertainment / Sony Pictures Television
Directors: Russo Brothers, Dan Harmon
Music: The 88

For Sarofsky Corp.
Director/lead artist/lead illustrator: Erin Sarofsky
Compositor: Matt Crnich
Designer: Gene Park
Producers: Louise Krakower, Rachel Steele
Assistant producer/illustrator: Halley Bonoma

For SpeakeasyFX
VFX director: Scott Stewart
VFX super: Andy Zazzera
TD: Eric Thivierge
Animators: Roman Kobryn, Mike Wilson
Illustrator: David Michael Friend
Special thanks: Jan Carlee, Sean Smith

Toolkit
Softimage, After Effects, Photoshop

"MISFITS"
TVC :40

Agency:
4 CREATIVE

Director:
NEIL GORRINGE

Production:
CHANNEL 4

VFX:
THE MILL
www.the-mill.com

The Mill in London bring their big-league fire power to the launch of "Misfits" a new drama on E4 about wayward teens who gain superpowers after getting zapped by lightning. Luke Colson, head of The Mill Studio: "Neil Gorringe wanted the spot to feel big, bold and epic. On the day of the shoot it was overcast which helped but we had our work cut out as most scenes required additional 3D ice elements, and all required clouds and lightning. We wanted to create as much of the ice storm in camera as possible which involved the use of pressurized ice canons, trained pigeons and a metal safe being dropped from a crane onto a car."

For 4 Creative
Creative: Neil Gorringe
Producer: Jason Delahunty

For Channel 4
Director: Neil Gorringe
Producer: Jason Delahunty

For The Mill
Producer: Luke Colson
Telecine: Seamus O'Kane
Flame: Pete Rypstra
Shake/Nuke: Pete Hodsman
3D: Suraj Odedra
Edit: FCP department

Toolkit
Smoke, Final Cut, After Effects, Grade

PLAYGROUNDS FESTIVAL TITLES 2009
Opening titles 2:40

Director:
ROGIER HENDRIKS

Production:
REVOLVER

Animation/VFX:
ONESIZE
www.onesize.com



Onesize director Rogier Hendriks: "Playgrounds Festival director Leon van Rooij asked us ito do the titles for this year's fest and of course we said yes because doing openings like these are rare opportunities.

"With no creative brief and even less budget, we started conceptualizing and designing how we could create something impressive, something new, something with a lot of production value, something we had not done before with our team but produce-able within three weeks.

"For the ultra slow motion, shooting with a Phantom camera would not do the trick for us. We wanted to have more control over the slow motion in post-production – still be able to decide camera angles and motion. To do this we used the camera mapping technique in 3D. The production was made fairly simple compared to live-action shoots with high-speed cameras shooting on location. Our photographer Jasper Faber did an outstanding job by using only two flash setups, a camera and a Macbook."

Watch Behind the Scenes on the DVD.

For Playgrounds Festival
Festival director: Leon van Rooij

For Onesize
Direction: Rogier Hendriks
3D design/animation: Kasper Verweij, Harm van Zon, Menno Fokma, Reinier Flaes, Heerko Groefsema, Remco Janssen
2D design/animation: Rogier Hendriks, Menno Fokma
Edit: Rogier Hendriks

For Studio Takt
Sound design: Joris van Grunsven

For Revolver
Producer: Dijana Olcay-Hot
DoP: Jasper Faber
Location Scout: Hans v/d Berg
Makeup: Elseline Hokke
Fighter #1: Jeroen Roos
Fighter #2: Cesario di Domenico

Toolkit
Cinema 4D, 3ds Max, After Effects, Poser

stash 63.13

“H2OIL”
Documentary segments 3:19

Client:
LOADED PICTURES

Directors:
DALE HAYWARD
SYLVIE TROUVÉ

Animation:
LA MOUSTACHE
www.lamoustache.ca

Montreal-based design studio La Moustache distills the complexities of extracting oil from the controversial Alberta tar sands project into three digestible components for the feature documentary *H2oil*. Sylvie Trouvé, animation director at La Moustache: “The project was to explain the process of the tar sands, water’s role in this process and how NAFTA is involved. These themes were requested to be three individual segments of one minute that could to be placed anywhere in the film. Animated solely in After Effects, the trilogy took La Moustache five months to complete.

For Loaded Pictures:
Writer/director: Shannon WalshProducers: Sergeo Kirby, Sarah Spring

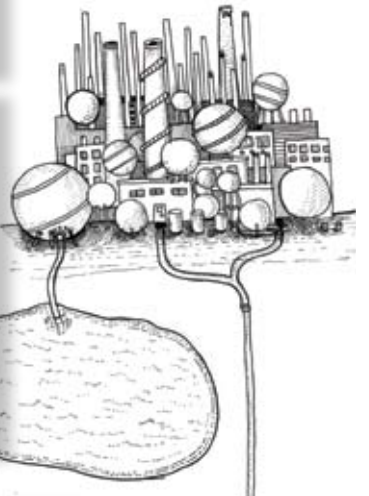






For La Moustache
Directors: Dale Hayward, Sylvie Trouvé
Animation: Dale Hayward, Sylvie Trouvé
Illustration: James Braithwaite
Animation concept: Dale Hayward, James Braithwaite, Sylvie Trouvé
Sound design: Daniel Lagacé

Toolkit
Photoshop, After Effects



"CARDBOARD"
Short film 2:29

School:
AKV ST. JOOST ART ACADEMY (BREDA, THE NETHERLANDS)

Director/animation:
SJORS VERVOORT
www.sjorsvervoort.nl

Director/animator Sjors Vervoort reveals he had a simple goal with his graduation film: "To show all the skills I learned during my four-year animation course at the art academy. I considered using CGI in live action, but after some tests I wasn't satisfied with the result. Inspired by street art, I decided to create something touchable. I had the idea of cardboard because it is flexible and flat like my characters, and easily affordable.

"*Cardboard* contains approximately 1,200 photos, which where taken in the streets of Eindhoven, The Netherlands. I wasn't working with storyboards, each shot was a new piece in the puzzle, and throughout the production it started to become more clear which direction my film was taking.

Unfortunately, since I was limited with time, I couldn't create everything on the streets. I used





Photoshop for some of the shots to speed up the process. I don't think it's important for viewers to know what is real and what isn't; *Cardboard* is a visual experiment and is not based on a technique." Schedule: six months.

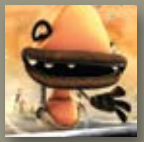
Sound FX/music: Steven Aerts

Toolkit
Stop Motion Pro, Photoshop, Illustrator, Premiere Pro, Cannon PowerShot G9, cardboard, paint, markers, pencils, paper

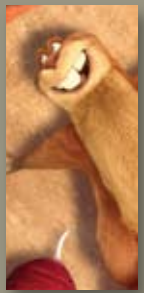
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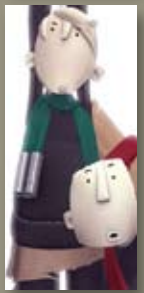














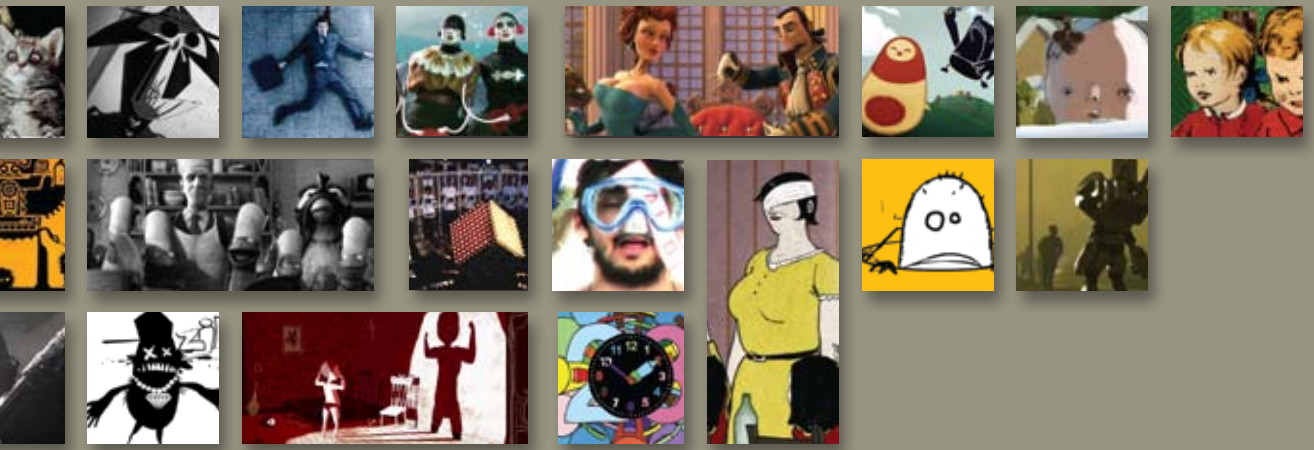




“An amazing mix of comedy and totally inspired weirdness.”

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Stash SHORT FILMS 1 delivers an international program of festival hits and little-known gems PLUS behind the scenes extras and a 40-page book of stills, credits, production notes and links for every project.



stash 63.15

“JESUS 2000”
Short film 1:22

Directors:
REMI BASTIE
JEAN-BAPTISTE CUMONT
CLEMENT DESNOS
JONATHAN DJOB NKONDO
NICOLAS PEGON

Production:
WIZZDESIGN

Animation:
WIZZDESIGN
www.wizz.fr

When five students from Les Gobelins school knocked on the door of WIZZdesign this past summer eager to create a disco-infused update to the story of Jesus, the Paris studio could not say no. Co-directors Remi Bastie, Jean-Baptiste Cumont, Clement Desnos, Jonathan Djob Nkondo and Nicolas Pegon worked through the month of July under the guidance of WIZZ directors Guillame Combes and designer Philippe Vallette.

The less than reverential work combines classical drawing table techniques and digital animation in After Effects and Flash.





For WIZZdesign
Producers: Matthieu Poirier, Guillaume Combes
Directors: Remi Bastie, Jean-Baptiste Cumont, Clement Desnos, Jonathan Djob Nkondo, Nicolas Pegon
Graphic artists: Remi Bastie, Jean-Baptiste Cumont, Clement Desnos, Jonathan Djob Nkondo, Nicolas Pegon
Sound design: Philippe Valette
Music: R-Ash aka Riad Hammadi

Toolkit
Photoshop, After Effects, Flash

APE SCHOOL "WAIL TO GOD"
Music video 2:33

Record labels:
NINJA TUNE
COUNTER RECORDS

Director:
ANTHONY F. SCHEPPERD

Production:
MICHAEL JOHNSON

Animation:
ANTHONY F. SCHEPPERD
www.vimeo.com/user2405345

Montreal director/animator Anthony F. Schepperd: "There was never really a question about what the video was going to be about. Michael and I met once and our ideas fit together perfectly. First thing I did was some quick sketches. I just wanted to get out ideas and character designs. That was the easy part.

"When I went to do storyboards I realized I had a lot to get into a two-and-a-half minute song. I needed to establish two characters, their problems, their relationship, how they went about their revenge and then the building of gigantic towers made of breasts.







"I usually sit down and just do a rough animation through the whole project. It looks terrible but gives me a better sense of how the movement upholds the overall feel of the video and music.

"I knew the color scheme had to change with the music, so I decided the first half would be cooler and duller, the middle intense and psychedelic, and the end to be warmer tones. I usually put down the shadows and then the highlights. I'd say the whole process took three and half months, or about 1,260 hours of work."

Watch Behind the Scenes on the DVD.

Toolkit
Flash, Photoshop, Premiere

GREG JOHNSON "I GOT OPINIONS"
Music video 3:15

Client:
GREG JOHNSON

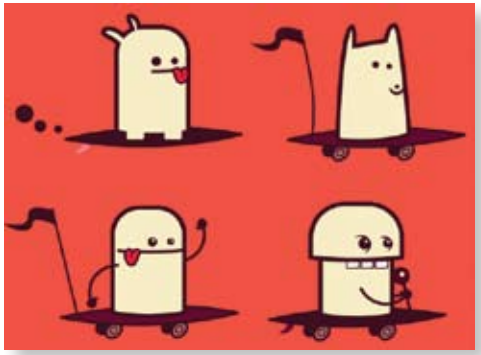
Director:
DAVID WAY

Animation:
WATERMARK
http://watermarkltd.com

Watermark is a collective of illustrators based in New Zealand and this three-minute opus for local singer-songwriter Greg Johnson connects work by director David Way and seven other Watermark artists into the company's first music video.

Director David Way: "Greg's sole specification was that he didn't want to be in the music video. The main creative challenges would have to be creating a story and narrative structure that would not only allow the artists to get off creatively, but also would see the project completed in the eight-week time frame.

"We decided on a process whereby the beginning and end of each narrative were clearly defined and storyboarded, but the core of the narrative would be left open to the artists who all approached

















their assignments (in isolation from each other) with their own unique creative and technical methods.

"Once the artist had established their diegesis, they worked with the director to develop a storyboard and execution that would allow their work to be animated and connected logically (I use that word quite lightly) to the other worlds that were in fabrication."

For Watermark
Director/writer: David Way
Producer/artist: Simon Shaw
Animation director: Julian Stokoe
Animator: AB Watson
Artists: Anton Petrov, Dean Proudfoot, Christen Stewart, Daron Parton, Katie McCormick, Phillip Small, Jo Tronc
Post production: Mike Stephenson

Sound engineering:
Auckland Audio

DVD cover/collateral designs:
LY Design

Toolkit
After Effects, Flash, Photoshop, Illustrator, Corel Painter

"CLOSE UP II"
Virals x 2 :43, :30

Director:
STEFAN VIOLA

Production:
SABOTAGE-STUDIO

Animation/VFX:
TWO LEFT HANDS
SABOTAGE-STUDIO
www.twolefthands.fr
www.sabotage-studio.com

Lorin Horwitz at Sabotage-Studio in Paris: "We were asked to show the coffin package and how it could be used with the finger skateboard.

"Everything is handmade. We created a small (15cm high) articulated puppet in silicon and resin with a skeleton – this puppet has very thin fingers, and it was hard to armature them.

"Once we made the puppet, we were ready to shoot. We usually captured from two to five seconds a day. Then we had to shoot the hand. This part of the movie is shot with a normal live-action camera. The two parts of the movie were integrated with After Effects." Schedule: seven weeks.



For Close Up
Director: Stefan Viola

For Sabotage-Studio / Two Left Hands
DOP: Stephen Barcelo
Editing: Grégoire Sivan
3D: Clément Choblet
Compositing: Emmanuel Picheraud
Sound: Kouz Production

Toolkit
Dragon Stop Motion, After Effects, 3ds Max

O'NEILL EVOLUTION 2010
Viral/TVC :50

Agency:
BASIK PRODUCTIONS

Director:
RUFFMERCY

Production:
BASIK PRODUCTIONS

Animation:
RUFFMERCY
www.ruffmercy.com





London director/animator/designer Russ Murphy (aka Ruffmercy): "As the spot was 1920x1080 HD and there was only my computer for designing, animating and rendering the whole thing, my main goal was to keep everything as simple as possible so I could maintain the workflow and not become unstuck with huge render times and slow RAM previews.

"To achieve this I tried to keep the designs vector based and only use bitmap images when needed. This also gave me freedom down the line to alter shots and zoom in much tighter if I needed to rework shots. I also decided to not use any camera depth of field and instead use a simple center spot plug-in to create the illusion of depth. I was also very selective about blurs such as motion or camera shake. So through tightly monitoring my files and effects throughout the job I managed to keep everything running smoothly and rendering the final piece only took around two hours."

For O'Neill
Client: Bernhard Ritzer
Director/editor/animator: Ruffmercy
Audio: Tom Guest

Toolkit
After Effects, Photoshop, Illustrator

SONY ERICSSON MH907 "PUT YOUR EARS IN CONTROL"
Viral 1:36

Agency:
TOP DOLLAR

Director:
KRISTOFER STRÖM

Production:
BLINK INK
VARELSEN

Animation:
KRISTOFER STRÖM
www.ljudbilden.com

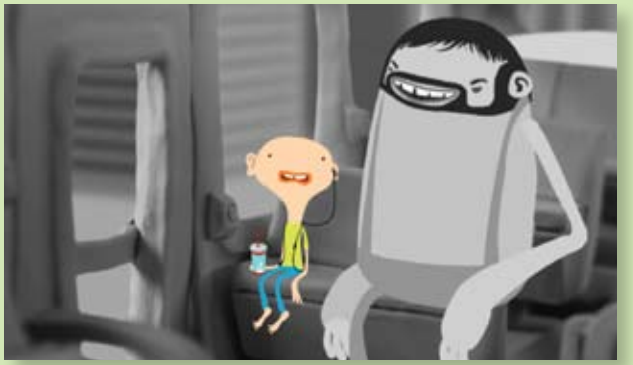
STASH: What was the client brief?
Kristofer Ström: "We have these new amazing headphones, make an amazing video!"

Biggest creative challenge?
Finding the right bus. I tested a whole lot of plastic toy buses first, but since I couldn't find the right one I built my own in clay. This was the best decision during the whole project.

Technical challenges?
Getting the smooth dollyshot and bus turning at the same time. You can do magic with a spinning cheese plate and a flexible arm.

Watch Behind the Scenes on the DVD.





For Top Dollar
AD: Tomas Melinder

For Blink Ink
Producer: Bart Yates

For Varelsen
Producer: Nicholas Wakeham
Director/animation/clay/character design: Kristofer Ström
VFX/compositing/animation: Eric Buchholtz

Music/sound effects: Douglas Holmquist

Toolkit
Flash, After Effects

"BEERENBERG"
TVC :30

Agency:
KITCHEN AS

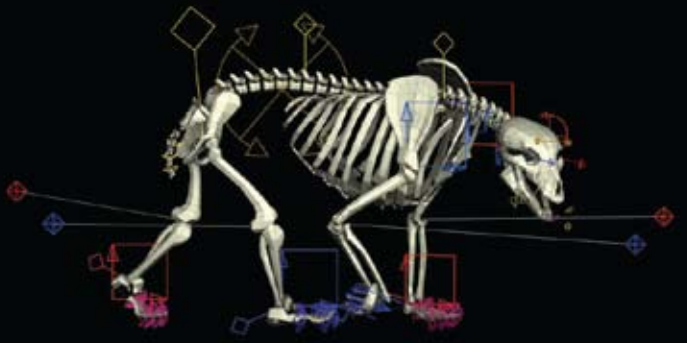
Directors:
JAMIE MCCARTER
JAKOB THOMMESSEN

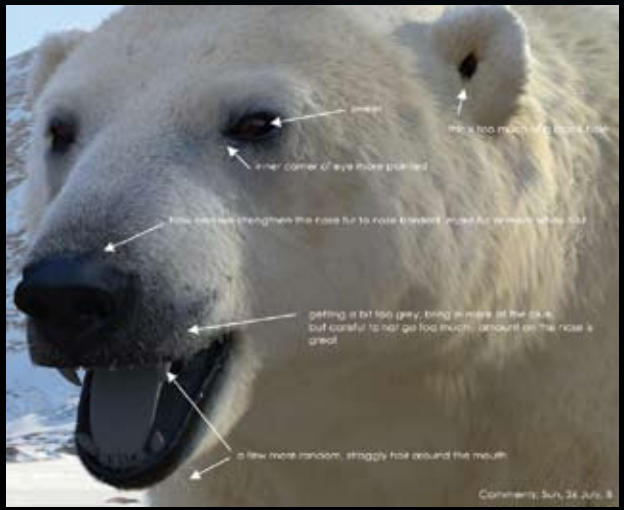
Production:
STORM STUDIOS AS

VFX:
STORM STUDIOS AS
www.stormstudios.no

Oslo VFX studio Storm Studios wrangles photo-real CG wildlife to introduce a Norwegian outdoor/ski apparel brand. Storm producer Anja Nicolas: "The idea is that the clothes are so good for rough weather conditions even arctic animals want to wear them.

"The CG bear was created as part of a creature pipeline development project for which we received funding from Innovation Norway. But this commercial was commissioned before the polar bear was completed so initially we were uncertain how close we could get to the bear while still maintaining the realism. Once we saw it was working, we scared/surprised the client with the close up bear-attack shot."





For Kitchen AS
Copy : Thomas Askim
AD: Eirik Stensrud
Producer: Caroline Werring Otnes
PA: Suzanne Bonnevie

For Storm Studios AS
Directors: Jamie McCarter, Jakob Thommessen
Producer: Anja Nicolas
VFX super: Jamie McCarter
Modeling: Martin Andersson
Rendering/lighting: Espen Nordahl
Cloth/fur simulation: Henrik Karlsson
Particles: Magnus Pettersson
Animation: Stig Saxegaard, Nicolai Lockertsen, Martin Andersson
Matte painting: Nicolai Lockertsen
Comp: Samuel Karlsson
PMs: Tom Joelsen, Martine Stolp
DoP: Theodor Kristensen
Cast: Kristofer Hivju

Sound: Egg & Bacon

Toolkit
Maya, RenderMan, Mudbox, Silo, Shave and a Haircut, Houdini

NEW BALANCE "FEET ON HEAD"
TVC: 30

Agency:
BBDO, NEW YORK

Director:
BILL BRUCE

Production:
RSA

VFX:
METHOD STUDIOS
www.methodstudios.com





With the decision made to keep the runner's antler-feet as live action and not 3D models, Method's big challenge was to smoothly marry these star-crossed body parts to his forehead. 3D VFX super Dan Seddon: "Not only did we have to match the look and the motion, but also the lighting to an extraordinarily precise level. Everything went according to plan, but nothing was easy."

Using in-house motion control software, Seddon and Flame artist Simon Scott extracted the original camera information and movement from the runner footage and applied it to the control rig used to shoot the feet. Seddon says to attach the feet without the luxury of 3D lighting, "We ended up using camera mapping and literally painted each frame to ensure the joins between the feet and the head was seamless. That was really the only way to fuse these two lighting challenges."

For BBDO, New York
CCOs: David Lubars, Bill Bruce
EP: Elise Greiche-Pavone
AD: Cesar Finamori
Copy: Avital Pinchevsky
Exec music producer: Loren Parkins
Director: Bill Bruce

For RSA
President: Jules Daly
EP: Tracie Norfleet
Line producer: David Mitchell
DOP: Bob Ganz

For Method
CD: Alex Frisch
Sr EP: Gabby Gourrier
Producer: Helen Hughes
Coordinator: Erica Headley
3D super: Dan Seddon
Lead Flame: Simon Scott
Flame: Alan Lattari
Sr CG: James Le Bloch
CG: Todd Herman, Christine Verzosa, Hiro Okubo, Adam Tamandl, Olivier Dumont, Tristian Madura
Roto/paint: Cecile Tecson, Pam Gonzales, James Pastorious

For Nomad
Editor: John Murray

For Company 3
Colorists: Stefan Sonnenfeld, Tim Masik

For Sound Lounge
Mixer: Tom Juracone

For emoto music:
Composer: Ryan Elder

Sound design: Francois Blaignan

FIAT 500 "NEW TIMES"
TVC 1:00

Agency:
LEO BURNETT, BRAZIL

Directors:
CADU MACEDO
MATEUS DE PAULA SANTOS

Production:
THE EBELING GROUP

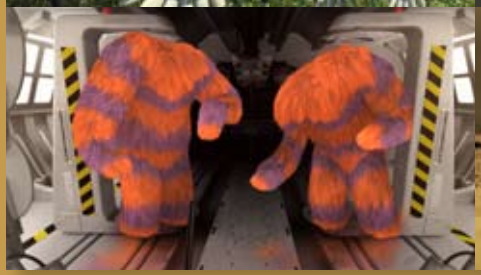
Animation:
LOBO
VETOR ZERO
www.lobo.cx
www.vetorzero.com.br

The Fiat Cinquecento hits the Brazilian market with a shiny 3D bang via this :60 spot from Lobo and Vetor Zero.

Bryan Wilson, associate producer at The Ebeling Group in NY: "The initial idea linked a reference to the car's original run in the 1960s to the concept of a 'new age', employing assorted oriental mystic symbols. We soon realized the result of this treatment would be too old-fashioned and psychedelic, so we opted for a much more contemporary and forward-thinking direction, also allowing for some comical touches.









"Once we decided on a futuristic environment, the technical challenges multiplied – a lot of new visual elements were added but we still had the original production schedule. Especially tricky were the hairy creatures working the car wash." Schedule: three weeks of planning, seven weeks in production.

Watch Behind the Scenes on the DVD.

For Fiat
Client: C. Belini, Lélio Ramos, João Batista Ciaco, Malú Antonio, Ana Brant

For Leo Burnett Brazil
Ex Cd: Ruy Lindenberg
Creatives: Ruy Lindenberg, Javier Talavera, Breno Balbino, Fábio Nagano
Production: Iracema Nogueira Lima, Celso Groba, Fernanda Moura, Camila Aquino

For Lobo/Vetor Zero
Director: Cadu Macedo, Mateus De Paula Santos
EP: Alberto Lopes
Producer: Loic Lima Dubois, Roberta Reigado
Lead composer: Ed Côrtes
Music/sound design: Tentáculo

Toolkit
Maya, After Effects

SING UP "CAN'T GET IN"
TVC :40

Agency:
AMV

Director:
JAMES PRICE

Production:
TRANSISTOR STUDIOS
STRANGE BEAST

Animation:
TRANSISTOR STUDIOS
www.transistorstudios.com

Director James Price from NYC's Transistor on his silly and frenetic collage for UK charity SingUp.org. "The agency asked us to imagine a world that was full of the thoughts of a 10-year-old kid so we knew we would have to create a bunch of characters and objects. Diversity was important; we didn't want to be locked into one creative look. We achieved this by working with many illustrators with a wide range of styles.

"We had three weeks to rig and animate, so a shot schedule was important; it allowed us to spend more time on the heroes in the spot. Another priority was to get the camera moves locked as early as possible so we could block out the scenes."









For AMV
Producers: Yvonne Chalkley, Yvonne Clayton, Poppy Manning
Copy: Pete Davies
AD: Adam Rimmer

For Strange Beast
EP: Nicola Finn

For Transistor Studios
EP: Damon Meena
ECD: James Price
HoP: Andrea Sertz Jew
Assistant producer: Corrine Liebe
Associate CD: Aaron Baumle
Sr AD/lead animator: Jamie Rockaway
CG super: Marty Geren
3D character animators: Jacques Broquard, Ian Wilmouth, Kyle Mohr, Eric Bribiesca, John Kalaigan, Ximena Stahelin, Nigel Hendrickson
Designers: James Price, Chris Murray, Jamie Rockaway
Animators/compositors: Greg Chen, Chad Colby, Seth Ricart, Adam Stockett, Matt Hanson
3D character rigs: Carlos Sandoval
Storyboards: Maurice Fontenot
Sound: Sound Tree

Toolkit
After Effects, Maya, Cinema 4D, Photoshop, Illustrator



For Tourist Pictures
Director/animator:
Stefan Nadelman

Toolkit
After Effects, Photoshop

RAMONA FALLS "I SAY FEVER"
Music video 3:40

Record label:
BARSUK RECORDS

Director:
STEFAN NADELMAN

Animation/VFX:
TOURIST PICTURES
www.touristpictures.com

Stefan Nadelman ransacks the Dover Collection of royalty-free clip art images to build his nightmarish interpretation of "I Say Fever" by Ramona Falls, the current musical act of Brent Knopf. Nadelman previously collaborated with Knopf on the video for the Menomena track "Evil Bee" (Stash 37).

Nadelman assigned every element its own lighting properties in After Effects to avoid the moire patterns that occur when detailed engravings are scaled and animated in video, "When combined on top of the global lighting scheme and the shadows cast by them, it pushed my processors to the limit."

LAND OF TALK "IT'S OKAY"
Music video 5:09

Record label:
SADDLE CREEK RECORDS

Directors:
DAVIDE DI SARO
MIHAI WILSON

Production:
THE FIELD

Animation/VFX:
WEWEREMONKEYS
www.weweremonkeys.com

Marcella Moser, producer at WeWereMonkeys in Brooklyn, NY: "We knew from the beginning the project was going to be a work of love, and we wanted to create an artwork where the music, visuals and concept would combine seamlessly. We also wanted to challenge ourselves in terms of knowledge and artistic skill. So we created a concept that would push us into new techniques: We learned how to handcraft a costume, work with live animals, create realistic hand painted landscapes, and attach 3D hair to a live actor.

"A big challenge was to create a world that was not easily identifiable. We carefully chose a few elements that changed a mostly realistic environment into something surreal, such as the anti-gravity destruction, the shape of the mountain peaks and the twin sci-fi planets.





"Coming from an animation background, we are used to working in the box, but this video required us to get outdoors. Instead of hiring a camera operator, we rented a RED ONE for a week. We had to dedicate a few extra days to learning the camera and the RED workflow, but in the end it was worth it because it gave us more time and flexibility.

"Our set was the grass runway of a small airstrip in rural British Columbia. We shot the horse and rider at full gallop from the open door of a speeding minivan, and we duct-taped Davide with the RED camera into an ultra-light to get an aerial perspective of the action.

"In post, the shaky ultra-light footage turned out to be a challenge. Thanks to the SynthEyes website, we learned to prepare the footage by stabilizing in 3D (not 2D). After that, it was easy to get a solid track and get the shot into Cinema 4D so we could add the 3D elements."
Schedule: 2.5 months.

For The Field
EP: Cherie Sinclair
Actress/horse trainer: Ines Stone
Horse: Desi
Technical support: Mark Rogers

For WeWereMonkeys
Directors/animators/VFX/designers/editors: Davide Di Saro, Mihai Wilson
Producer: Marcella Moser
DOP: Dominic Schaefer
Costume design: Davide Di Saro, Mihai Wilson, Marcella Moser

Toolkit
After Effects, Photoshop, Flash, Cinema 4D, Mudbox, Maya, SynthEyes, PFTrack







TI "UN TOUR DE MANÈGE"
Short film 3:40

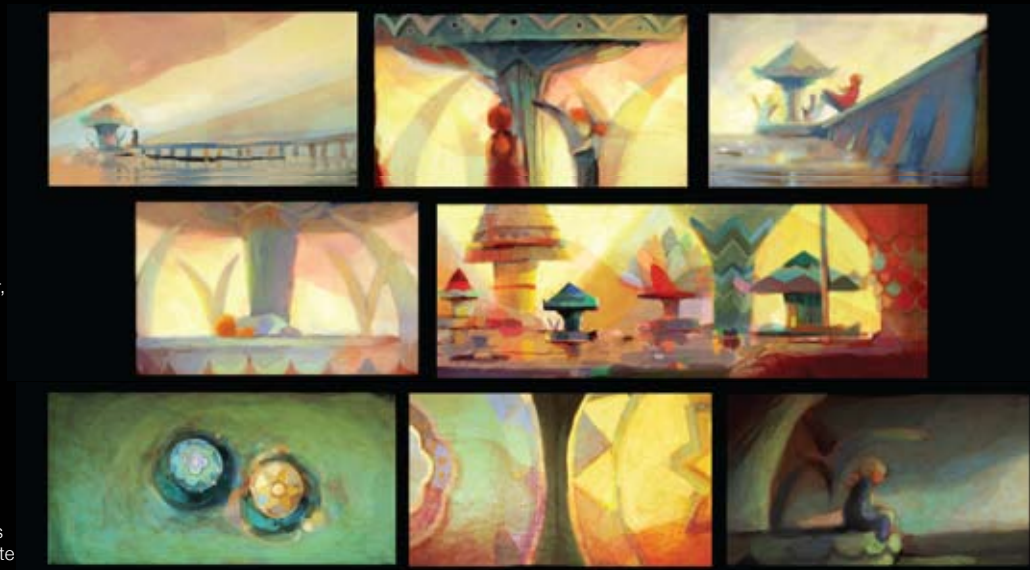
School:
GOBELINS L'ECOLE DE L'IMAGE

Directors/animation:
NICOLAS ATHANÉ
BRICE CHEVILLARD
ALEXIS LIDDELL
FRANÇOISE LOSITO
MAI NGUYEN

Gobelins student and co-director, Alexis Liddell: "The assignment was a short film, six-month schedule, no more than five environments, three characters max. So we found this trick to actually make only one character set up, and scale the rig and blend/shape the modeling to get our four characters.

"Our challenge was to create something different from the films we can see everywhere and create a 2D atmosphere using the 3D.

"The film was made in 3D with Maya (except the abstract sequence between the wolf and the bird) and we used a lot of tricks to make our 3D look like it could have been made with pastels – we also wanted to use color as it could be in a soft dream and non-realistic.



"Another challenge was to work with five co-directors. It's sometimes very difficult because everyone has his word to say and each choice we make has to be approved by everyone."

Watch Behind the Scenes on the DVD.

Directors/animators:
Nicolas Athané, Brice Chevillard, Alexis Liddell, Françoise Losito, Mai Nguyen

Music: Pablo Pico
Sound design: Vincent Hazard

Voice: Elise Roth

With the help of ELUDE/DIGIMAGE

Toolkit
Photoshop, Maya, After Effects

“VIDEOGIOCO” - LOOP EXPERIMENT
Short film 1:22

Director/animator:
DONATO SANSONE
www.vimeo.com/user2426155

Donato Sansone, a director/animator based in Torino, Italy on his tactile and disarmingly original film called *Videogioco*: “For the most part this is an improvised short. I had no idea of where it would take me or how long it would end up being; I was going by instinct, not knowing what would happen in the next scene.

“The making of the film is easier than what you may think. The main problem was the folding of the paper couldn’t be animated. Therefore I threw away a number of sheets before arriving at the right way to make it function.

“I had a clear idea I wanted to do something grotesque, noir and amusing. At the same time I was thinking about the sounds typical of the laughter of the audience during a sitcom, a detail that my friend and sound expert Enrico Ascoli has so magnificently interpreted for me.”



Sound: Enrico Ascoli

Toolkit
No software used

“AS ONE”
Short film 2:40

Director:
MAKOTO YABUKI

Production:
TANGRAM CO. LTD.

Animation:
MAKOTO YABUKI
www.makotoyabuki.com

Makoto Yabuki: “The concept of *As One* is a connection of people, society that people make, and nature. Each connection is expressed through 3D visuals and ambient music. Creative and technical challenges of the project: The feature in my work is abstract expression. I tried to make the work as simply as possible by eliminating the waste. As a result I got the composition in a simple model and simple animation.

From modeling to animation, I used Autodesk Maya. I exported them with FBX, read to Autodesk 3ds Max and did rendering with V-Ray.

Music: Takaya Murakami

Toolkit
Maya, 3ds Max, V-Ray, Photoshop, Illustrator, After Effects





“MANAKAI”
Short film 2:30

Director:
MAKOTO YABUKI

Production:
TANGRAM CO. LTD.

Animation:
MAKOTO YABUKI
www.makotoyabuki.com

Makoto Yabuki: “The concept of the work is subjectivity and objectivity. Oneself and oneself as seen by others changed through communications was visualized. The moment when the person and the person are related is expressed. *Manakai* is part of a trilogy of CG projects I call ‘contrast project’. They expressed the dilemma of communications from three views.

Because I made the work as simply as possible, the music became very important. Then I closely talked with the musician and always considered the cooperation of the image and the music.”

Music: Kotaro Momose

Toolkit
Maya, Photoshop, Illustrator, After Effects









“WHITE BOX”
Short film 4:10

Client:
STURDY STYLE

Director:
MAKOTO YABUKI

Production:
TANGRAM CO. LTD.

Animation:
TANGRAM CO. LTD
www.tangram.to

Makoto Yabuki: “*White Box* is a work made as the visual identity for the architecture office Sturdy Style. Their corporate identity is about home creation without stereotypes.

In the film, the architect faces the white box symbolizing a home and designs harmony between life and the environment. By using CG, we can see his imagination graphically. Finally he creates the ideal home with his sincere desire.”

For Sturdy Style
General manager:
Mitsuteru Tsukamoto
PR: Yukie Akutsu





For TANGRAM co. ltd.
Producer: Masanobu Nagakura
Project lead: Takayuki Akachi
Visual director: Daisuke Shigihara
Designer: Yasuhiro Kobari
Talent: Takanori Kaburagi
Photography: Masashi Sasaki
Music: Takaya Murakami

Toolkit
3ds Max, After Effects, Photoshop, Illustrator

stash SHORT FILMS

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